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BULLETIN
OF THE AMERICAN ART-UNION.

New-York, November 1, 1851.

THE ILLUSTRATIONS.

The etching is by Burt, from a Landscape by A. B. Durand, P. N. A., which is to be included in the distribution of the Art-Union in December next.

The principal wood-cut represents the *Return of the Cows*—a subject designed and drawn on wood for the Bulletin by Hoppin, and engraved by Bobbett & Edmonds.

The other wood engravings illustrate a letter from Mr. Heine, respecting certain remains of ancient American Art.

THE ART OF LANDSCAPE PAINTING IN WATER COLORS.

[According to the promise we made in a former number of our Journal, we now present the greater part of another practical treatise upon a very interesting Department of Art. It will be found to introduce the reader to the rudiments, and, indeed, to something more than the rudiments, of this branch. It contains, within a reasonable space, such information as is essentially necessary for the beginner, conveyed in very clear and simple language. The remainder of the work will appear in the next number of the Bulletin.]

INTRODUCTION.

To prosecute the study of Landscape Painting in Water Colors successfully, the qualifications of industry and energy are certainly necessary. But however great may be the pains bestowed upon the attainment of this object, the results will be found so gratifying as to ensure the fullest and amplest reward to those pains.

The manufacture of all the materials used in this art is now so perfect as to give an entirely new character to the art; for the most varied effects are capable of being produced by them in subjects of every kind; and, in the branch to which we propose to introduce the student, there is no degree of excellence, as to truthfulness and power, which is not capable of being attained. The preliminary caution which we wish especially to impress upon the attention of the beginner is, that he should wed himself as little as possible to the particular style of any given master, and by making nature his chief guide, should apply the general principles of art (which he will find detailed as clearly as it is in our power to detail them), in the formation of a style which he may call and feel to be his own;—*his own*, because he will be able to account, in the management of his picture, for all its process and effects, upon clear and acknowledged principles. In recommending that the student should not wed himself to the style of any particular master, we cannot of course be supposed to insist upon his closing his eyes to the works of the great masters in the Art, merely applying himself to the acquisition of the knowledge of certain modes and manipulations, but that he should study and observe the excellence of those works as examples of the development of principles, striving to see what, in each given instance, was in the mind and intention of the master, as to the application of his own system and of his own view of principles, of Art. If this be well understood in the outset, the pupil will soon be able, after acquiring a little insight into the nature and use of his materials, to advance with a feeling of confidence and comfort; and in no way will this feeling be more agreeably evidenced to himself than by the fact that he will often be able, by a bold application of his newly-acquired principles, to change a blot or a blemish in coloring into an agreeable or even a charming effect.

It is obvious that we must presuppose that the learner has a fair knowledge of drawing and of perspective. Premising this, we will at once proceed to the business in hand; and, for the purpose of clearness and facility of reference, the subject will be treated under the head of,—

1.—*Implements and Materials.*
2.—*Processes and Manipulations.*
3.—*The principles on which a picture should be constructed, and be treated in its usual stages.*

Part I.

IMPLEMENTS AND MATERIALS.

The Implements and Materials used in Water Color Painting are few and simple. They are—

A few china tiles, saucers, or palettes;
A piece of very soft sponge;
An old silk handkerchief, and a piece of soft wash leather for wiping out lights;
A moderately strong solution of gum arabic;
An eraser, or a sharp penknife;
A drawing board;
Paper;
Brushes;
Colors;

Of these materials and implements, none need particular notice except the last three, of which we shall now proceed to speak more at length.

Paper.

The paper most generally used in Water Color Painting is of what is called "Imperial" (size 30 in. by 21 in.); under which name the best and greatest varieties of textures, as well as of weight and thickness, can be obtained.

With the mention only of that kind which contains 72 lbs. to the ream of 20 quires, we will pass to those which weigh 90 lbs., 110 lbs., and 140 lbs. each to the ream. The first of these three may be characterized as a paper generally serviceable for drawings of small dimensions; for paintings, however, requiring the elaborate and severe manipulations of modern art, the second is well adapted; the third being a still thicker paper for more decided objects and emergencies.

Thus paper is distinguished by its weight; but a still more important distinctive characteristic is in the *texture* or *the grain of its surface.* This texture is greatly varied in different papers; but the following remarks will enable the learner to make his selection, according to the object he has immediately in view. For most drawings it is requisite that the surface should not be too rough; yet that it should have sufficient texture to take and retain the color. If it be too fine and smooth, there frequently results an unartistic flatness and a want of brilliancy in the work; if, on the contrary, it be too rough, the effect is often harsh and coarse, and the details of the picture cannot be executed with sufficient clearness and precision. Yet it must be carefully observed, that for slight sketches these rough surfaces are extremely favorable, the sparkling lights and shadows caused by the mere projections of the material of the paper, aiding the effect in a peculiarly agreeable manner.

The proper sizing of Drawing Paper is a consideration of great importance in its manufacture, and is a process in which failure often occurs. If paper be sized too strongly, color will not float nor wash well upon it, but will appear hard and streaky. If it be sized too little, the color is absorbed too much into the fabric, and it will appear poor and dead.

It is impossible to urge too strongly the importance and advantage of procuring paper of first-rate quality. Every artist of eminence is unsparing of pains and expense in this particular; since in the saving of time in overcoming any subsequent difficulties, the superior brilliancy of good paper and the great facility in working upon it, compensate a hundred-fold for all his pains and expense.

Papers of Whatman's manufacture may be mentioned as possessing a good texture, and as being of a fine quality: they take the color well, and they bear moderate action of the sponge or of the scraper, without the result of that unpleasant wooliness common to the softer kinds of paper.

The Drawing Paper known as "Harding's," and distinguishable by a warmth of tint, and having upon it the stamp of Mr. J. D. Harding's initials, is valuable for its equality of surface, as it seldom varies much in texture. It is, however, for many reasons, best adapted to subjects in which opaque or body color is employed, as well as for sketching from nature. On account of this last named purpose, it is much used for making up into solid blocks or sketch-books.

Brushes.

Brown sable is the hair best adapted to the purposes of the Water Color Painter. It carries color better, and works more freely, than the red sable. This latter is, however, sometimes of service in producing certain effects; in many cases also where a rather stiff foreground color is employed in large works, and when a body-color white is used; for it is stronger and firmer than the brown sable, but it does not retain so good a point, nor does it work with the same freedom, as the brown sable.

Brushes of brown sable are generally made by the insertion of the hair into quills; and hence the size of the brush is recognized by the various names of the quills employed, as *Eagle*, *Swan*, large size, middle size, small and extra small sizes, *Goose*, *Duck*, and *Crow*. The Eagle brush is very large, expensive, and seldom used. The Duck and Crow sables are employed for delicate markings; as in branches, foliage and architectural details.

Very pleasant and agreeable brushes are now made with German silver ferules; heavier indeed than the quill brushes, but exquisitely made, and much employed for many purposes. These brushes can be obtained of any size, from the smallest miniature to the largest Eagle sizes.

These ferule brushes derive also much value from this circumstance, that they admit of being made so effectively in a broad *flat* shape. In this form they are employed in foliage, herbage, or grass, and where it is desirable to preserve a square, sharp and well-defined touch. This mode of working is adopted from a similar manipulation in oil painting; and here, as in oil painting, the long handle of the brush is of considerable advantage, when the picture is executed on an upright easel. In this case the mahl stick is used, as in oils.

For the working of skies, a wide flat brush is employed. This is best made of strong red sable for extensive and repeated washings; but if any slight subsequent over-washings be required, the squirrel (or camel-hair, as it is called) will be the best, as its hair is softer, and not so liable to rub up the color beneath too quickly.

A flat camel-hair brush in tin is a useful and necessary implement, not only for laying broad washes of color, but for damping the paper previously to the commencement and occasionally during the progress of the work, as well as for softening tints, where they may be too hard and heavy.

The flat hog-hair brushes used in oil painting, if made with a fine, soft bristle, are very effective tools in experienced hands, in cases where body-color, or any rich and powerful tone is desirable. Their strength and stiffness enable the painter to employ thicker color than can be worked with sable brushes, as well as to force it more effectually into the texture or grain of the paper.

COLORS.

In Water Color Painting, as now practised, the colors are used in three forms; namely, *dry cake colors*, which are considered by a numerous class of artists to have certain advantages as regards purity of tone and perfection of wash; *moist colors*, placed in earthenware pans, and arranged in convenient tin sketching boxes; and *colors* put into collapsible metal tubes, as in oil colors.

Of these forms the second is the most convenient and advantageous for the learner, and even for the advanced artist.

It may be observed that the tube colors above spoken of are chiefly serviceable in large works, requiring a considerable body of color to be laid on in a short time.

It must be remembered that the following catalogue of colors contains only those absolutely useful in Landscape painting; that however nearly one may approach another, they all differ in degrees of opacity or transparency,—in hue and tone.—and particularly in working.

Real Ultramarine.—This brilliant blue is the purest in tint, at the same time one of the most permanent pigments known; it is nearly free from any tinge, either of purple or of green.

Beautiful as this color is, it is not so well calculated for mixed tints as many other blues, on account of a gritty quality of which no grinding will entirely divest it, and which causes it to separate itself from other colors with which it may be mixed.

In skies and distances it affords a fine aerial azure. It has, however, not been so much employed for this latter purpose since the introduction of the imitative Ultramarine, known under the name of French Blue.

Ultramarine Ash.—A delicate and extremely tender azure, not so positive in tint as Ultramarine, but which washes much better. It may be used for skies and distances, where tender azure grays are required.

French Blue.—A valuable color, which, of late years, has been added to the artist's list of pigments. It is stronger in color and nearly transparent; is useful either in figures, draperies, or landscape. It has a slight tendency to the purple hue, which may be neutralized by the addition of a small quantity of Prussian Blue; after which, it resembles much the tint of the Real Ultramarine, and although not quite so vivid, is more generally useful, particularly as it washes and works well. It is permanent in water color.

Smalt.—Is occasionally used in landscape. It is a vivid and gorgeous blue: bright, deep and transparent, bordering on the violet tint. Does not wash well; but is quite permanent.

Cobalt Blue.—A pure light azure blue, nearly transparent; it washes well, and affords clear bright tints in skies and distances, but is apt to cause opacity if brought too near the foreground. With Light Red, in any proportion, it gives beautiful cloud tints; with Madder Brown it affords a range of fine pearly neutrals. This color is quite permanent.

Prussian Blue.—A deep-toned brilliant blue, bordering slightly on green, a quality which militates against its use in skies and distances. The old water color painters, however, used it for those parts of a picture, with the addition of a small portion of Crimson Lake to neutralize its green tint. Prussian Blue mixed with Light Red gives a sea-green neutral.

Antwerp Blue.—A deep transparent blue, which has naturally a green tinge, rendering it well adapted for mixed greens.

Indigo.—This color is generally useful in landscape. It is not a bright blue, although very clear in all its tints. With Indian Red it affords very clean purplish shadows; and with either Gamboge, Raw Sienna, Roman Ochre, or Yellow Ochre, it gives clear, sober green. It stands well.

Gamboge.—A very lively and transparent yellow gum, highly useful in every kind of subject. In landscape, it affords, with Indigo or Antwerp Blue, clear bright greens; and with Sepia a very useful sober tint: in its very deep touches it shines too much, and verges on the brown.

Yellow Ochre.—This sober and useful yellow is generally employed in the distance and middle ground of a landscape; it possesses a slight degree of turbidness, and is esteemed for this property, which is considered to give it a retiring quality. It affords a fine range of quiet greens in its admixture with Antwerp Blue or Indigo; also a very serviceable yellowish drab with Vandyke Brown. It is very permanent and washes well.

Roman Ochre.—Is more transparent and rather cooler in its tint than the above, forming, with Antwerp Blue or Indigo, an excellent range of greens, which are much used by many painters.

Raw Sienna.—More transparent in its tint than any of the Ochres. It has the objection of being rather pasty in working, although by proper skill in its preparation it may be divested of some of this quality. It is much employed in landscape, on account of its being useful both in distance and in foreground; it gives bright sunny tints, and, with Antwerp Blue, very pure clear greens.

Cadmium Yellow.—This splendid, glowing, yellow pigment, prepared from the metal Cadmium, is a recent addition to the palette. It is extremely brilliant and nearly transparent, which qualities make it invaluable for gorgeous sunsets. It also works and washes well, and is permanent.

Indian Yellow.—A rich intense yellow, particularly useful for draperies, and for compounding landscape greens. It washes and works extremely well, and is permanent in water colors.

Italian Pink.—A rich transparent yellow, affording a variety of beautiful foliage-tints, by admixture with Indigo and Sepia in various proportions. These three colors with Burnt Sienna will produce almost every variety of sunny foliage. It gives also fine olive greens by admixture with Lamp Black.

Yellow Lake.—Similar in its qualities to Italian Pink, but a little cooler in tint, and not quite so powerful.

Chrome Yellow.—Is of three tints: pale, deep and orange. They are opaque colors of strong body, and are occasionally used in thin washes.

Mars Yellow.—A fine, warm and brilliant artificial ochre; quite permanent.

Lemon Yellow.—A very pale lively yellow, entirely free from the slightest tinge of orange; it has not much power, and is semi-opaque. In distance, its light wash is used with great effect for cool sunny greens, for which purpose a minute quantity of Emerald Green may be added to it. It is employed for points of extreme high light. It is quite permanent, and washes well if skilfully prepared.

Gallstone.—A deep-toned gorgeous yellow. It affords richer tints than any other yellow, but cannot be depended on for permanency, and for this reason is seldom employed.

Naples Yellow.—A pale semi-opaque but clear yellow, sometimes used in architectural works. The Naples Yellow here spoken of is manufactured with a Zinc instead of a Lead base, as is usual, and is consequently permanent.

Burnt Sienna.—A rich transparent brown orange, much used in every department of water color painting. It yields fine olive greens by admixture with Antwerp Blue (or Indigo) and Yellow or Roman Ochre, Raw Sienna, or any other transparent yellow; these tints may also be saddened into fine olive neutrals by the addition of Sepia. It is inflexibly permanent, and washes and works well.

Mars Orange.—A very clear and beautiful orange, of the Burnt Sienna character, but without that tendency to brown which distinguishes the latter; it is consequently valuable in its pale wash for bright sunny tints, and is unequalled for clearness of tone. Very permanent.

Brown Ochre.—A dense, deep-toned, brownish yellow, useful in sandy fore-grounds. Brown Ochre and Indian yellow give a deep autumnal tint of great richness. Permanent.

Carmine.—A very brilliant, deep-toned crimson, possessing great power in its full touches, and much clearness in its pale washes, although in this latter quality not equalling Madder Lake. It flows and washes extremely well, but is seldom used in landscape painting.

Crimson Lake.—Similar in its character to the preceding, but deficient in some of its richness and brilliancy. This color is generally useful in all departments of the art.

Scarlet Lake.—More scarlet in its hue than the last, but not so transparent.

Purple Lake.—A transparent, deep-toned Lake useful in shadows.

Madder Lake, or Rose Madder.—A very delicate carnation, much clearer in its pale tints than either Crimson Lake or Carmine, but wanting in intensity. It is much used in all classes of water-color painting, on account of its superior permanency.

Vermilion.—An opaque bright scarlet red, higher in its tone than any of the others; but a want of transparency, and its not flowing well, preclude its being used so generally as would be desirable: it stands well.

Scarlet Vermilion.—Has properties the same as the above, with the exception of being a little more scarlet in its tint, and washing better.

Orange Vermilion.—Rather more transparent than the other two, with a clear, but not bright orange tint; it washes better than the other descriptions of Vermillion, and is for landscape purposes more useful.

Light Red.—A clear and transparent, but not a bright red, with somewhat of a tinge of orange; it is generally useful in a landscape: with Cobalt it yields fine grays; with Black and Brown Pink fine warm near tones. Permanent.

Venetian Red.—Is a very serviceable color for general purposes; its tints, though not bright, are clear, and it mixes and works kindly with Cobalt or with French Blue, affording fine pearly grays. Heightened by Madder Lake, it affords a fine glowing red, very serviceable in some description of skies; and saddened by Black, gives low-toned reds of good quality for buildings.

Indian Red.—This deep lakey red earth, when skilfully prepared, affords fine clear tints in the light washes, and useful shadows when mixed with Indian Ink. It is much used for grays when mixed with Indigo or with Cobalt. Quite permanent.

Purple Madder.—An intensely deep, rich and warm purple, affording the greatest depth of shadow, without coldness of tint. The clearness and beauty of its delicate tones render it valuable in every stage of a drawing. With Indigo and Raw Sienna, it gives beautiful shadow tints, and may be relied on for permanency.

Madder Brown.—This rich lakey brown is, if prepared with skill, of intense depth and transparency, affording equally the riches description of shadows and the most delicate pale tints. With Cobalt, or with French Blue, a set of fine warm or cool grays are compounded, in proportion as the brown or the blue predominates. It is quite permanent.

Vandyke Brown.—This very rich transparent brown is employed in almost every department of the water color art. It is clear in its pale tints, and deep and warm in shadows. With Indigo it gives very clear, sober, neutral greens, for middle distance. Permanent.

Sepia.—Unless artificially warmed by mixing other colors with it, this pigment is of a pale brown tint. Its light washes are extremely clear, but its coloring property is so very strong, that, unless used with caution, it is apt to engender heaviness in the shadows. It is perhaps the best washing pigment we have. With Gamboge it affords, for landscape, a range of fine neutral greens, which are permanent. Indigo and Sepia give very cool dark greens, and with Prussian or Antwerp Blue, low olive greens.

There are also two other descriptions of Sepia;

one called Warm Sepia, the other Roman Sepia. They are tints compounded by the admixture of a red and of a yellow with the natural Sepia; the latter, however, is the only kind required by the landscape painter.

Cologne Earth.—A cool brown, useful for the shadows of buildings: does not wash so well as Sepia, and is preferred for some purposes on that account. Permanent.

Bistre.—A fine brown color that washes well, and has a clearness about it suited to shadows in architectural subjects. Permanent.

Burnt Umber.—A quiet brown color, affording clear and warm shadows. It is apt to look rather turbid if used in great depth, but it washes and works beautifully, and in buildings it is invaluable.

Raw Umber.—A quiet yellowish brown, not perfectly transparent.

Indelible Brown Ink.—Although this cannot be classed as a pigment, yet being very useful in the art, it may be proper to describe its qualities. This ink is a rich brown fluid, and, as its title imports, is indelibly fixed on the paper as soon as it is dry; thus allowing the artist to work or wash over it repeatedly, without its being disturbed. If diluted with water to its faintest tint, it still continues to possess the qualities undiminished. It is generally used with a reed pen, and employed principally in architectural details and outlines.

Brown Pink.—This color is almost indispensable in landscape, affording generally the rich foliage tints in foregrounds. It may be modified by admixture with Burnt Sienna, or Gamboge, a compound which, with the addition of a small quantity of Indigo, gives a warm green.

Olive Green.—(Sometimes called Dewint's Green.) A fine deep olive green. of sober richness, much used in landscape. Permanent.

Emerald Green.—A vivid light green, immediately attracting the eye to any part of the picture in which it may be used. It has the effect, where properly placed, of toning down at once, by the force of contrast, all the other greens in the picture. In its pure state, it is employed generally in draperies of landscape figures, heads of boats, or the like, and generally very sparingly. Where required, however, no mixture will serve as a substitute.

Sap Green.—A transparent gummy green juice, inspissated and formed into a cake; not strictly permanent; of little use in landscape painting, as the mixed greens are better.

Green Oxide of Chromium.—A deep-toned green, bright, but not vivid, as a landscape green; and in the hands of a master, it is occasionally employed with great effect, by admixture with either Brown Pink, Italian Pink, or Indian Yellow, and has then a fine lustrous appearance. Is extremely permanent, but does not wash well in flat tints.

Ivory Black.—Is the richest and most transparent of the Blacks, and has a slight tendency to brown in its pale washes.

Lamp Black.—Is not quite so intense nor so transparent as that made from ivory, but it is less brown in its pale tones: it has a very strong body that covers readily every underlay of color. Lamp Black mixed with French Blue or Cobalt affords good cloudy grays, which are sometimes used for the shadows of heavy stormy clouds: but it should be used sparingly in a landscape, as it is a dangerously heavy color.

Blue Black.—Is a black of a weaker body than the other two blacks, and consequently better suited for general mixed tints, in which it is not so likely to look dense and sooty as the others may do; it also affords a serviceable cool shadow tint. Is permanent.

Neutral Tints.—A compound shadow color, of a cool neutral character.

Payne's Gray.—Similar to the Neutral Tint, but having a little more lilac in its hue. By itself it gives a clear violet shadow. With a small portion of Burnt Sienna, it makes a clear neutral tone; and all the mixtures, whether the Gray or the Burnt Sienna predominates, afford serviceable tints.

Chinese White.—A material of great importance to water color art. It is prepared beautifully white, and possesses the desirable quality of dense body; so much so, that, as the painter works, his effects remain unaltered by the drying of the color. It works and washes with great freedom, has no pasty or clogging qualities like the imperfect whites formerly in use, and its permanency is unquestionable. The various methods of employing the Chinese White in landscape painting will be adverted to hereafter. It will be sufficient at present to observe, that the following colors blend very satisfactorily with the white for opaque lights, viz., Gamboge, Cadmium Yellow, Vermillion, Light Red, and Yellow Ochre.

It will be apparent that the *whole* of the foregoing colors are not required for any single work, but that a selection, according to the painter's intention, must be made from them. For general use the following list will be found serviceable and convenient:—

Gamboge, Burnt Sienna, Indian Red, Rose Madder, Brown Madder, French Blue, Vandyke Brown, Olive Green, Yellow Ochre, Light Red, Purple or Crimson Lake, Purple Madder, Cobalt, Indigo, Sepia, Blue Black.

Part II.

PROCESSES AND MANIPULATIONS.

The mechanical operations in Water Color Painting are few; but as they are employed in the production of very important effects, principally in lights and in modifying the tones of the picture, the learner must endeavor to acquire considerable dexterity in executing these operations.

1.—Stretching and Preparing the Drawing Paper.

All the care that can be bestowed upon this preparatory process will be amply repaid by the facility which will subsequently result in the progress and execution of the work. The best paper is often spoilt by want of proper and sufficient attention to this process; for in the different washings, flaws and defects occur, which, while apparently resulting from a supposed defect in the paper itself, yet are in fact to be attributed solely to some oversight or neglect in its preparation.

The paper should, as has been observed, be selected with great care. This selection being made, let the paper be placed on the drawing board with the face, and not the reverse, uppermost. The face, or working surface, is that side on which, when the sheet is held between the eye and the light, the maker's name—the watermark, as it is called—can be seen and read in due position from left to right. On the reverse side all knots, flaws and projections are cut or scraped off by the manufacturer; this is usually done by him with a knife, which leaves an abrasion of the surface, into which, were that side used for the painting, the color would sink, and thus cause an unsightly blot or stain; and if this should occur in the sky it would be fatal to the picture. Flaws sometimes occur on the face of the paper. To detect them, hold the sheet obliquely against the light, rather above the eye, and on looking upwards over the whole surface you can readily discover them. Having satisfied yourself that your paper is perfect, put a pencil mark on the proper face to prevent error in placing it for straining.

This being done, next take a flat camel hair brush or a soft sponge, and wet the sheet on both sides with clear water: roll up the sheet so wetted, and then either fold it in or cover it with a clean damp cloth, in which it may be left until you find that all the fibre of the paper has absorbed a sufficient degree of moisture. The precise time required for its being so left depends, of course, upon the thickness of the paper, and may be determined by bending or turning down an inch or two of one of the corners of the paper. If the bent corner preserve its elasticity, and so spring back, the paper is not sufficiently damped; but when, without of course being too much weakened by the water (in which case it will fall by its own weight), it does not spring back, the paper may be considered to have imbibed sufficient moisture.

If the paper has not been damped enough, it will not strain so as to present a tense and smooth surface, but is apt to "cockle," and will be troublesome in working; whilst, if wetted more than is required, it contracts too much in drying, and may probably rend at the edges or corners.

Great care must be taken not to rub the true or working surface of the paper (while it remains damp) with a sponge, a cloth, or any substance that may cause the slightest abrasion; for, whenever this is done, the paper is spoilt beyond remedy; although the injury, in such a case, might not appear until color is laid upon the damaged part, which, by the absorption of the color, would become a dark blot.

The beginner will do well to adopt the common framed mahogany drawing board, as the most convenient and serviceable for general use. Paper, when damped in the manner above described, is merely to be placed on the board and carefully inserted with it into the frame, in which it is held tight by cross bars at the back. Moreover, the drying should be gradual, and not forced by fire heat; for this would contract the paper too rapidly, and cause it to tear at the edges turned over the board.

If the paper, instead of being put into such a frame, be strained on the plain clamped drawing board, the edges must be turned under, and then glued to the back. This mode of straining is less expeditious than the former; but it is sometimes desirable, particularly for drawings of large dimensions.

Important highly finished drawings are frequently laid down—or mounted, as it is called—on three or four thicknesses of drawing paper; by which means the surface will be found to remain solidly level during the progress of the work.

2.—Scraping.

This process, when executed with a very sharp eraser, may be considered the best method for producing brilliant lights; such as a portion of pure white in the sky, the froth and spray of waves or of falling water, birds against dark clouds, and the like: but if it be necessary that the part thus scraped should be afterwards tinted, it must first be rubbed with a piece of clean India-rubber, and then smoothed by the application of any hard surface, such as the handle of a knife, or a paper cutter. The color will then lie on that part nearly or quite as well as on the unbroken surface of the paper.

Small partial lights in the drawing are to be obtained either by being scratched out of the broad washes with a sharp instrument, such as a penknife or an eraser, or by slightly wetting the necessary space with the brush charged with clean water: in the latter expedient, let the spot, when nearly dry, be smartly rubbed with a silk handkerchief drawn tightly over the finger, or with India-rubber. It must be observed that this is not successfully accomplished, unless it be done in such a way as not to leave a woolly appearance on the surface, or on the edges of the lights thus obtained.

Chinese White is very useful for small and sharp lights in the foreground. These lights may be laid on in the desired forms with solid white, which, when perfectly dry, may be tinted or glazed over with the color required to produce the intended effect. It will be found that if the color be mixed with the white in the first instance, the effect will be less brilliant; both methods are, however, useful, and the difference in their effect is of service in procuring results adaptable to variety of surface and intention.

3.—Effacing, as a means of Modifying Tone.

This method is usually practised when half lights only are required; being a process whereby too great a strength and decision of tone are reduced. It may be effected with stale bread, India-rubber, a silk handkerchief, or a piece of chamoise leather. The leather, when soiled by the color, may be repeatedly washed. The surface requiring to be acted upon is thus treated:—charging the brush with pure water, carefully wet that part of the under tint or color where the light is required; then apply to the spot a piece of blotting paper, by which the superfluous moisture will be absorbed; by the omission of this, you would fail in producing the desired effect. The moisture being thus removed, immediately apply the bread crumbs, rubbing cautiously at first, until you ascertain whether the friction has been sufficient; if it has not, proceed more freely, until the intended effect has been produced. If the object be not gained in this manner, repeat the entire process, until it is properly effected.

Should the handkerchief be used, the blotting paper may be dispensed with; for, the surface having been moistened to the required extent, the light may be at once established by quickly and firmly rubbing, upon the moistened portion, the finger covered with the handkerchief or with the leather. The lights also may be subsequently tinted, if necessary; or, should they be found to be injurious to the effect, the former tone may be recovered by placing upon them a tint of the removed color.

The facility of this process may probably, and indeed reasonably, induce the timid and unpractised hand to adopt this method in preference to that of scraping the surface; for, in fact, a disagreeable effect is frequently produced by any attempt to alter lights that have been either put in with the Chinese white, or procured by means of the scraper.

The lights procured by these means are smaller points, and which cannot, in the first instance, be left as all the broader lights of the composition should be.

It is necessary to give this caution, that, previous to any of these attempts at putting lights into a drawing, the paper must be perfectly dry; otherwise the operation,—by whichsoever of the given methods it be practised,—may do serious injury to the surrounding parts.

A variety of effects of light, and often some of the best in the drawing, are frequently the result of accident. The colors may run, or may combine with each other, in a manner altogether unexpected by the operator; and with an effect which perhaps no effort on his part could have produced. It requires, however, an ardent imagination, as well as a certain amount of skill and practice, to take advantage of these accidental circumstances, which, in coloring from nature, are of frequent occurrence, in consequence of the rapidity with which the work is generally and necessarily carried on.

Rays of light, such as those from openings in the clouds, may be produced with beautiful effect by laying a piece of straight-edged paper upon the sky in the direction of the required rays, and then by gently washing the exposed part with a slightly-damped sponge or handkerchief, or with a flat camel-hair brush, moderately charged with water. The required effect will soon be in this manner produced.

4.—On Overcoming Flaws in the Paper.

A careful examination of the surface of the paper is the best security against flaws; but as these annoyances will occasionally escape observation, until forced upon the attention more and more by each succeeding wash of color, a description of certain methods for remedying these defects will be serviceable.

Suppose the intended quantity of tint to have been laid in for the sky, and that a flaw in the paper makes its appearance,—a flaw caused perhaps by a scratch, or a scrape in the process of manufacture. This flaw, if allowed to remain, will become more and more vexatious with each succeeding wash; it will therefore be necessary to remedy it on its first appearance. For this purpose, the drawing must be allowed to become perfectly dry. This being done, it must then be placed flat upon a table, and let there be laid upon it a piece of stiff paper, in which a hole has been cut so large as to show the whole of the flaw through it. Next, with warm water and a clean sponge, fearlessly rub the exposed surface until all the color is removed and the objectionable mark entirely effaced. Then, removing the guard paper, press the part first with an empty sponge and then with blotting paper. If this be carefully done, there will be merely a space of the original white ground, which when dry may be filled up by "stippling," that is by carefully dotting the blank with tints similar in force and character to the adjoining colors, until it cannot be distinguished from the surrounding parts.

It will be observed that this process does not remove the objectionable flaw, but merely enables the operator to correct, in the easiest manner, the defects of coloring caused by it. If the flaw, however, be not large, it would be as well to complete the sky before attempting to remedy it.

5.—On the Correction of Accidents in the Coloring.

Any accidental unevenness or inequality in a tint may be corrected by neatly and carefully covering the deficient spots with a tint accurately matched with the adjoining ones. These tints must be applied by means of a small pencil.

Where the defects or inequalities occur in the foreground or on any dark part of the work, they are less difficult to conceal. If they be caused by color falling accidentally upon the paper, it should be immediately removed with a sponge, before it has time to make its way into the grain.

Common writing ink and Indian ink are both difficult to remove. The best way to remedy accidents from them is to use the scraper, and then to stipple up the spot in the manner already described.

Where damage is done to the foreground of a picture, which after due consideration is deemed irreparable, it is frequently possible to save the sky and the distance, by the following method. According to the subject matter of the work, cut carefully round the different forms until the foreground be entirely removed: if it be a lake scene or marine view, cut directly across the horizon. If there be round large stones or rocks near the foreground, and they remain undamaged, cut them: then turn the work over, and with a very sharp razor or knife pare the cut edge of the paper as thin as possible; and, having well damped the back of the drawing, laid previously on blotting paper, by repeatedly sponging it until it be quite flat in every part, paste it down upon a fresh sheet, which must be of the same size as the original sheet, and which has been previously strained for the purpose.

This process, if executed with care, will enable the student to work up a new foreground, and the division in the picture will in fact be all but invisible. This remedy is only resorted to in extreme cases, where much successful labor, which has been spent upon any portion of an important work, would be otherwise sacrificed. In a small drawing it would be less troublesome to begin it altogether afresh.

Contrary to what is generally supposed to be the case, the water color painter can make alterations in his work with as much success as the painter in oil colors can make them, or even to a greater extent.

A drawing may at any time be laid aside for an indefinite period, and afterwards be subjected successfully to some one, or to all, of the methods of alteration already mentioned.

Be sure to remember never to destroy a drawing on which you may have bestowed some pains, however much you may for the time disapprove of it. Many a work of really promising excellence has, in a fit of ill humor or momentary disappointment, been thoughtlessly destroyed. Should any feeling of this kind arise, let the drawing be put aside with its face to the wall, and there remain until nearly forgotten: when taken up again, the result may be, upon viewing it with a fresh eye, that beauties will probably be discovered sufficient to elicit renewed energy for bringing the work to a successful termination.

Sometimes certain changes must be made in the drawing; and these are best effected by a piece of wetted wash leather wrapped round the forefinger.

This mode is frequently more manageable than that of using the sponge; especially when the erasure is not broad. The employment of the wet leather is useful for producing (on paper of a granulated surface) effects of gravel or sandy shores; the desired texture being obtained by gently rubbing off a portion of the colors from the summits of the granulations of the paper.

If, however, a considerable change be required, a sponge can be most effectively employed in removing the color so entirely as to recover the white ground of the paper. If the colors have soiled the paper so much as to render it difficult to perfectly recover the white surface of the paper, this may be effected by washing over the part, from which the color has been removed, with Chinese White diluted with water so as to be only semi-transparent. Upon the surface thus prepared, the colors will be shown in as much purity as they would be on the unsullied paper.

6.—On the Handling of the Brush.

Much of the freedom necessary to spirited and effective execution, particularly in the working of details, will depend on the care and attention bestowed in the manner of using the brush.

The hand may be lightly rested, but it must be in such a manner as to secure the perfectly free action of the wrist, and of the fingers by which the brush is held. In laying on the tints, be careful to begin by laying them boldly and at once close to the outline, and not by repeated touches or by dragging the pencil timidly backward and forward.

Referring to the importance of correctness and completeness in the drawing, we may here observe, that all want of decision is chiefly owing to the absence of a well-defined and accurate outline.

The effective handling of the brush requires speed, especially in working some kinds of foliage and in covering large spaces with flat washes of color: therefore, some practice is necessary for the acquirement of sufficient dexterity to overcome, in this respect, mechanical difficulties, which always yield to ordinary diligence and attention.

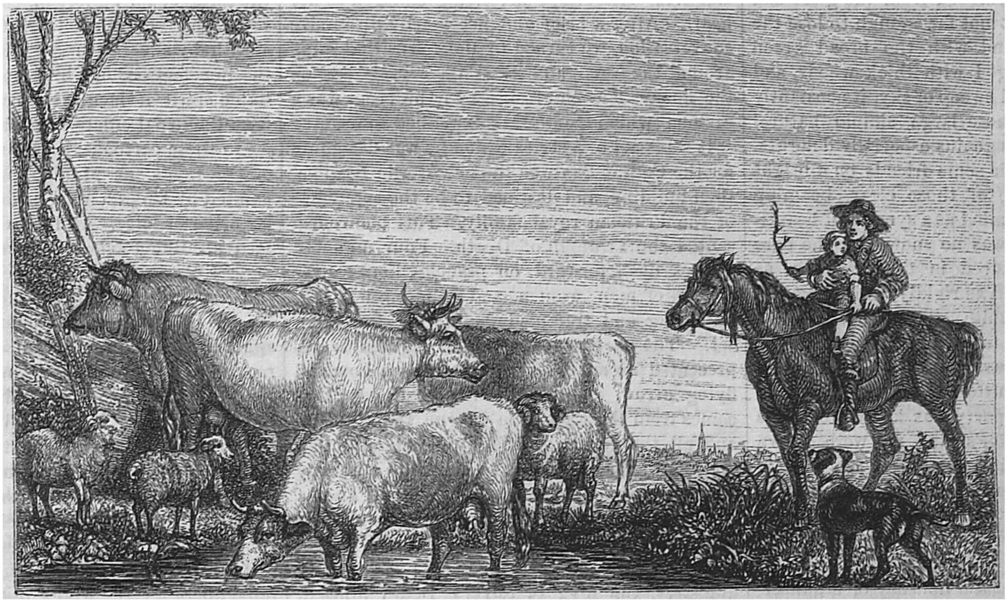
It is especially to be observed, that, as a general rule, the brush should be tolerably full of color, in order that it may float freely; for upon this the cleanness of the work much depends.

The tints should be made tolerably liquid, before the brush be charged; and they should be laid upon the paper in a state as fluid as the requisite depth of tint, and the preservation of the forms will allow; in order that the interstices of the paper may be well filled, and solidity of effect thus obtained.

In working details, the brush, after it is filled with color, should be drawn over a piece of paper provided for this purpose, to bring the hairs, if necessary, to a point, that the markings may be made with neatness and precision: and in laying flat washes, some attention is necessary to prevent a blotty appearance, which sometimes is caused by the overcharging of the brush with color. In such cases, the brush, being only moderately filled, should not, after covering the space intended, have too much left in it; the effect of this will be, that it may be taken off the paper without leaving a floating spot or drop of color at the point of removing. If, however, there should, by any mismanagement, be left such a floating drop of surplus tint, it may be removed by absorbing it into the somewhat dry hair of the pencil.

In coloring, the learner should observe most rigidly the form of every portion of color he applies; so that he may not leave unmeaning and unsightly blots. Every touch he gives should be decided in its intention, and should have a form consistent with the character of the object to which it is applied.

The student must not expect that he can immediately acquire the necessary skill to accomplish in his first trials all the processes here described, although they are in fact simply mechanical: repeated experiments will be necessa-



THE RETURN OF THE COWS.

Designed and drawn on wood for the Bulletin by Thomas F. Hoppin. Engraved by Bobbett & Edmonds.

ry in order to produce a satisfactory result. The beginner, when making his first attempt at washing in, may feel disappointed if he do not attain the effect of evenness and equality, for this is not to be expected without considerable experience; and much dexterity of hand is necessary, in order to avoid blemishes of various kinds, such as inequality of color, unevenness of tint, or improperly defined edges.

[To be continued.]

PICTURES AND PAINTERS.

BY THE AUTHOR OF "NILE NOTES."

I.—Cornelius.

Whoever has been in Berlin, that most uninteresting of great capitals, will remember the *Thier-garten* or public park, just outside the city walls. It is the only thing about the metropolis which reminds the citizen or the stranger that there are trees in the world. And the interest of this spot is much more due to its great extent and the leafy seclusion which is possible there, than to any essential picturesqueness; for it is laid out upon the monotonous level, which, on all other sides, surrounds Berlin like a desert. Nor can you ever escape the sense of artificiality, arising from the carefully kept avenues and paths, and the occasional reaches of dammed water, which make its lakes. Yet, because of the foliage, and because the gathering splendor of the year does not disdain to display itself in parks as well as in natural and primeval forests, the *Thier-garten* is the favorite and only resort of all who wish to escape the dreariness of a city, which, excepting a fine opera, a good university, and a fair gallery of painting and sculpture, has nothing of a great metropolis but size.

In the early spring you are sure to encounter long-haired young men in the remoter parts of the wood, with very impeachable garments and artistically slouched hats, sitting upon stones or benches, and busily writing with pencils. These youths will be equally sure to accost you, if you are also young, and if the state and length of your hair permits a suspicion of congenial sympathies; and after a friendly salutation, they will inform you that they are engaged in writing their *Frühlings-Gedanken*, their *Spring-thoughts*, and always in verse more remarkable for quantity than quality. With or without permission asked, they will then proceed to read to you what the Spring has whispered to them in the rustling of the tender foliage; and you discover that this poetry of the million is good in the degree that it resembles Uhland, the model upon which the verse is formed. Beyond this it is only interesting as an added proof of the lyrical sentimentalism of the German mind.

In some of the walks, also, your rambles bring you upon another class of poets, the young students of painting, who are trying to steal for their canvas that golden green, which blazes through the intervening dark trunks of trees, as if gorgeous clouds were tangled among the distant boughs, and by its brilliant variety, although with all the freshness of the nascent year, that green reminds you of the fading splendors of autumn, like a masque of decay and old age performed by children. These are the more interesting class of poets, and often, rather with the crayon than with the brush, they seize, with faithful German accuracy, the elaborate intricacy of woven, bare boughs, showing the accurate eye and the steady hand which are the praises of German landscapists.

Within the *Thier-garten*, just outside the chief gate of the city, and never very far from the sketchers and singers in the wood, lives Cornelius. His house is not a gun-shot from the walls, and commands the lawn-like level of open green which lies before the pleasant summer pavilion of Kroll—a spacious dancing saloon and cafe, in which Strauss gave his Berlin concerts, but which was, unhappily, recently destroyed by fire. By the side of the house of Cornelius, is a little palace, or villa, if the word were not ludicrous in the *Thier-garten*, belonging to his patron (an unhappy word again, but necessary), the Count Raczynski, now Prussian ambassador in Spain, but more widely and agreeably known for his contributions to the literature of Art, which, in view of their copious illustration and careful research, rather than from any especially acute critical perception, may be called magnificent. The Count Raczynski, happily possessed of ample means to gratify his taste for the arts, has placed in this palace one of the choicest and most interesting galleries of contemporary Art. It is small, but very select, and comprises some of the best of the characteristic modern pictures. Here is the Cartoon (I think it was never painted upon canvas, but it will form one of the frescoes in the hall of the Berlin Museum) of Kaulbach's *Battle of the Huns*. Here also is Leopold Robert's *Harvesters on the Pontine Marshes*, painted originally for the Count, who was one of the warmest friends of the unhappy artist; and here is Paul Delaroche's *Pilgrims at St. Peter's*, and the little Düsseldorf picture of *The two Leonoras*, besides other masterly sketches of Kaulbach, Overbeck, and Cornelius. These are well arranged, in a gallery expressly built for them, and to which access is at all times permitted, and in the freest and most courteous manner. Not so much as a Custode is present. You ring at the door, and upon presenting your card, pass up the staircase, and remain as long as you will. This gracious and noble courtesy becomes a gentleman, who understands that the accident of possessing means to procure a picture does not authorize its owner to exclude the world from its enjoyment. For every work of art is for men, and not for a man, a feeling which is justified by the instinct of great artists, which leads them to wish to work to some result that cannot be personally appropriated, as the adorning of public buildings.

I understand that the Count Raczynski, who values Cornelius no less as a friend than he honors him as an artist, for in the Count's opinion, Cornelius is at the head of modern Art, presented the artist with the house in which he lives, to secure his society. The duties of a public career separate the Diplomatist from the Painter. But his artistic studies are not neglected in a sphere so stimulating as the land of Murillo and Velasquez, and the results have been partly embodied and given to the world in a work upon Spanish Art.

The house of Cornelius is a pleasant home